

Studies in Historical Performance (HiMus-621-01)

Class meetings: Wednesdays, 2:30–4:00 p.m., room 580

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This course is an introduction to the scholarly study of historical performance practice in European music, focusing on the Baroque. The course introduces basic principles, sources, and methods of performance-practice study, especially in music of the later Baroque (1675–1750) in Italy, France, and Germany. At the completion of the course, you should:

- understand how to ask useful questions about historical performance and about present-day interpretation of Baroque music, and how to distinguish the two;
- be prepared to answer questions about performance through research, music analysis, critical thinking, and creative practice;
- be familiar with some of the most frequently consulted verbal sources (treatises and other writings) relevant to historical performance;
- be able to evaluate and use musical sources and editions of various types; and
- be prepared to discuss findings about historical performance practice in both spoken presentations and written essays and notes.

Work for the course. The class is conducted as a seminar. Each member carries out reading and research, contributing to class meetings not only through assigned presentations but by participating in discussion and asking questions. One presentation, given at the end of each semester on a topic chosen by the student, serves as the final examination. Most presentations are limited to ten minutes, plus discussion. In addition, students submit written work, including a final paper each semester related to the final presentation, as well as outlines, bibliographies, and other short items that accompany weekly presentations. *All work must be handed in when due unless prior arrangements are made ahead of time (see calendar below). Late work, if accepted, will receive a reduced grade.*

Grading. The final grade each semester is based in equal proportion on (1) class attendance and participation; (2) in-class presentations; and (3) final written project and presentation. Absences from class meetings, except for illness or emergency, result in a reduction of grade. Students are considered absent if texting or otherwise preoccupied during class, or if leaving the room multiple times or for extended periods during a class meeting. **If you know in advance that you must miss a class, please notify me by email at least 48 hours prior to the class meeting, or one week previously if you are scheduled to give a presentation at that class.**

There is no textbook for this course. Instead, I will assign selected readings and scores for study. Readings and scores not available in the Juilliard library or online will be distributed in class or electronically.

The calendar on the next page lists the topics and work due at our individual meetings. Assignments are shown in bold; they must be done **before** the class day for which they are listed. You will receive more specific instructions about each assignment in class.

Class Calendar

“MOB” = my *Music of the Baroque*

“MOBA” = my *Music of the Baroque: An Anthology of Scores* (be sure you are using the *third edition*)

“create” = prepare a written score, continuo realization, or embellished version for a portion of the listed work

“study” = listen to a recording of the work as well as examining the score and commentary in MOBA; be prepared to discuss score, recording, and commentary in class

class date topic

Fall semester

- 1 9/7 Introduction
- 2 9/14 **Performance practice as a discipline.** Read: Haynes, chap. 2; Walls, chap. 2; MOB, chap. 1 and pp. 35–44, 345–49 (bibl.)
- 3 9/21 Read: *Early Music* 40/1 (Feb. 2013): articles by Lawson, Parrott, Holman, Rose, and one other of your choice
- 4 10/28 **Sources and editions.** Study: scores and commentaries in MOBA, nos. 19 (Gaultier), 20 (Frescobaldi), 17 (Bach, Cantata 127)
- 5 10/5 Library visit. Read: Fuller, Zaslaw articles. ***First-semester project topic due***
- 6 10/12 discussion of project topics
- 7 10/19 **Italian Baroque.** Bowed string instruments. Read: MOB, pp. 272–5, 286–94. ***Project prospectus with bibliography due***
- 8 10/26 Notation and scoring. Read: MOB, pp. 301–7, 310–25; scores and commentaries in MOBA, nos. 29 (Corelli sonata), 32 (Vivaldi concerto), 33 (Bach concerto)
- 9 11/2 ***Revised prospectus due***
- 10 11/9 **French Baroque.** Wind instruments. Read: MOB, pp. 103–16, 275–80. *Christie concert*
- 11 11/16 Rhythm. Study: scores and commentaries for MOBA, nos. 10a (Lully overture), 21 (Jacquet suite). ***Outline of presentation and draft of final report due***
11/23 [Thanksgiving recess]
- 12 11/30 Articulation according to Hotteterre and Quantz
- 13 12/7
- 14 12/14 Final presentations I
- 15 12/21 Final presentations II

Spring semester (subject to revision)

- 1 1/11 Prelude to the semester: review of score, notation, and performance issues; preparation for final project by way of a short editing assignment
- 2 1/18 Create: (partial) edition of assigned work, with commentary, b.c. realization, etc.
- 3 1/25 ***Final project topic due, partial edition due***
- 4 2/1 **Keyboard and plucked string issues.** Keyboard fingering and articulation. Instruments. Read: MOB, pp. 217–23, 226–31; study: scores and commentaries in MOBA, nos. 25 (Couperin), 23 (J.S. Bach).
- 5 2/8 Basso continuo. Read: excerpts from Herissone, Nuti. ***Revised project topic due, including bibliography***

- 6 2/15 Create: b.c. realizations for MOBA, nos. 29 (Corelli sonata) and 17 (Bach cantata, movement 3)
- 7 2/22 ***Draft of project (score) due***
3/1, 8 [midterm recess]
- 8 3/15 **Ornaments and embellishment.** Study: embellished melodic lines in MOB, exx. 3.1 and 3.2 (pp. 47 and 49), and in MOBA, nos. 29 (Corelli sonata) and 17 (Bach cantata, movement 3).
- 9 3/22 Create: embellishments for MOBA, nos. 31 (Corelli concerto, p. 272, adagio), 32 (Vivaldi concerto, p. 284, largo), and for a movement of your choice
- 10 3/29 **Issues in vocal music.** Study: sacred vocal works in MOBA, nos. 11 (Gabrieli), 14 (Charpentier), 18 (Handel)
- 11 4/5 Read: articles on tempo and rhetoric by Peter Williams
- 12 4/12 Read: selections from an exchange on Bach's "chorus." ***Complete final project (written version) due***
- 13 4/19 Study: secular vocal works in MOBA, nos. 15 (Handel) and 16 (Rameau)
- 14 4/26 Final presentations I
5/3 [juries]
- 15 5/10 Final presentations II